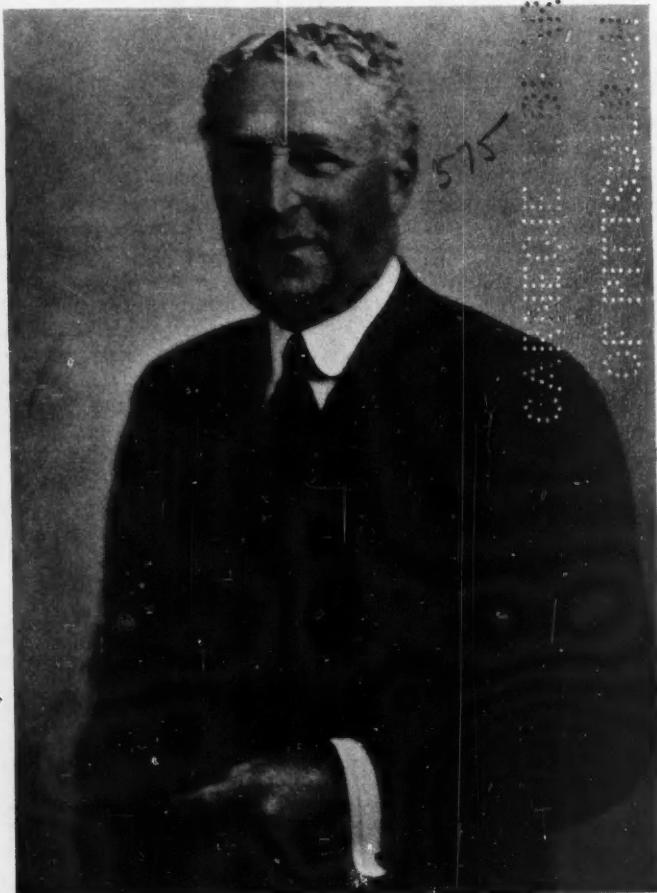


# BULLETIN OF THE CARNEGIE INSTITUTE

VOLUME 1

PITTSBURGH, PA., APRIL, 1927

NUMBER 1



THE LATE WILLIS F. McCOOK

*Whose gift of \$10,000 to the Carnegie Institute quickly expanded  
itself to \$300,000. [See page 20]*

## BULLETIN OF THE CARNEGIE INSTITUTE

*revised*  
PUBLISHED MONTHLY, EXCEPTING JULY AND AUGUST,  
IN THE INTEREST OF THE CARNEGIE INSTITUTE, THE  
CARNEGIE INSTITUTE OF TECHNOLOGY AND THE  
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### OFFICE OF THE PRESIDENT

VOLUME 1, NUMBER 1

April 1927

"Can trouble live with April days?"  
—Tennyson: "In Memoriam."

### HOURS OF ADMISSION—ALWAYS FREE

Daily from 10 A.M. to 10 P.M.  
Sunday from 2 to 6 P.M.

### FREE ORGAN RECITALS

From October to June. Every Saturday evening  
at 8:15 o'clock, and every Sunday afternoon at  
4:00 o'clock.

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind, and for the constant welfare and happiness of the race. Anyone therefore who, by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

"The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them." —

ANDREW CARNEGIE.

And why not? In New York it has become a common custom for men to devise their art collections to the Metropolitan Museum of Art.

—

### HOW DO THEY GET THAT WAY?

"Only four dishes of the official Presidential banquet set at the White House have been broken since the year 1918." (News-item)

Only four of ours remain unbroken.

## CHANGE OF FOUNDER'S DAY DATE

As Founder's Day has from the beginning run concurrently with the inauguration of the International Exhibition of Paintings the date for the celebration of this annual event has been changed from Spring to Fall, and will occur this year on Thursday, October 13, as the Exhibition will open on that date.

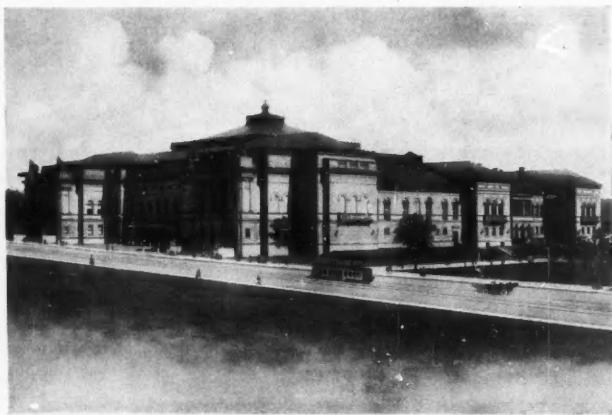
## PRIZE ESSAY CONTEST

FOR many years it has been a custom at the Carnegie Institute to have a Prize Essay Contest among the children of the Eighth Grades in the Public and Parochial Schools of Pittsburgh. The children are required to visit the Institute and to write a brief essay on the subject of the painting in the Art Gallery and one object in the Museum which have given them the most interest. These essays are then read by a jury composed of about fifty good friends of the Institute, and prizes running all the way from \$25.00 down to \$2.00 are given to the winning contestants. This year there were more than 2,000 of these young students who took part in the contest, and the award of the prizes was made at a special meeting in Carnegie Music Hall on Saturday afternoon, April 9, amidst much enthusiasm not only on the part of the winners but also on the part of the classes who were present from the schools.

The object of the Prize Essay Contest is to encourage the children to become interested and devoted visitors of the Institute, and it has been found that this interest on their part spreads itself among their families and friends.

Carnegie Library of Pittsburgh

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CARNEGIE INSTITUTE

## INTRODUCTORY SALUTE

THE Carnegie Institute this April begins the publication of its monthly Bulletin. It will be the aim of this little magazine to disseminate among the people of Pittsburgh and among friends living elsewhere such items of information relating to the activities of the Institute, and of its associated enterprises, the Carnegie Institute of Technology and the Carnegie Library, as may be of common interest.

The developments that go on in these institutions are invariably treated with generous attention by the newspapers of our city. Indeed Mr. Carnegie frequently expressed his high appreciation of the cordial manner in which all of our newspapers have aided in the popular interpretation of his gifts to the people of Pittsburgh. But there are many occasions on which the Bulletin can talk with its friends

and discuss its problems in an intimate and heart to heart way of its own. Then there will be things to tell and objects to reproduce which might not always be appropriate for a newspaper narrative but will be deemed worth while in the narrower circle of the Bulletin's circulation. Its main object is to make friends—and more friends—for these Carnegie institutions, and to enlarge their field of service by securing that degree of understanding and sympathy among the people which is so necessary to a fulfillment of their destiny. In the pursuit of this mission the Bulletin would like to find its way as a welcome visitor into every cultured home in this community. And it invites correspondence from all friends whose kindly and constructive comments will aid these purposes.

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STAIRCASE LEADING TO DEPARTMENT OF FINE ARTS  
Showing Mural Paintings by John W. Alexander

## THE CARNEGIE INSTITUTE—WHAT IT IS

IN February, 1890, Mr. Andrew Carnegie addressed a letter to the Mayor of Pittsburgh in which he proposed to spend \$1,000,000 for the construction of a building which would provide accommodations for reference and circulating libraries, for the exhibition of works of art, and for museums, as well as for assembly rooms for various learned societies. He suggested that the control of the enterprise should be placed in the hands of a Board of Trustees of eighteen members, nine to be named by himself with power to fill vacancies among themselves, and nine to represent the City of Pittsburgh. This building was dedicated for public use on Tuesday, November 5, 1895.

Soon afterwards Mr. Carnegie gave a further sum of \$1,000,000 to provide for an art gallery and museum, and for the administration of this new creation he named eighteen new trustees to be associated with the original eighteen of the Library Board, and this enlarged Board, consisting of thirty-six Trustees now constitutes the Board of Trustees of the Carnegie Institute.

It soon became clear that the original building was outgrown, whereupon Mr. Carnegie gave another gift of \$5,000,000 for its almost total reconstruction, and the present structure was dedicated with elaborate ceremonies on April 11, 1907.

In 1900 Mr. Carnegie offered to give \$1,000,000 for the establishment of a technical school, and out of this beginning has grown the Carnegie Institute of Technology.

In 1916 the Music Hall became a department of the Carnegie Institute, and in the same year the Carnegie Library School for the training of librarians, originally supported by the Library, was endowed as a department of the Institute.

The Carnegie Institute under its

charter now embraces the Fine Arts, the Museum, the Music Hall, and the Carnegie Library School. The same Board of Trustees, acting under another charter, controls the Carnegie Institute of Technology, and eighteen of these same Trustees have charge of the administration of the Carnegie Library.

The total sums given by Mr. Carnegie to the Carnegie Institute enterprises, and by the Carnegie Corporation of New York, including the \$8,000,000 to be paid in 1946, amount to \$39,000,000.

### A GLANCE AT THE BUILDING

THE building in which the Carnegie Institute and the Central Library are housed stands on Forbes Street at the entrance to Schenley Park. It is three stories in height, and is built of light gray sandstone, in a modification of the Italian Renaissance style. It covers approximately four acres, measuring four hundred feet on the Forbes Street façade and six hundred feet on the eastern side. The walls are surmounted by a bronze cornice, below which, carved in the stone of the frieze, are the names of men distinguished in the fields of literature, music, art, and science.

There are three principal entrances to the building, one at each end of the Forbes Street façade, leading to the Art Galleries and Museum and to the Music Hall, respectively, and one on the western side leading to the Library. At the Forbes Street entrance, broad, low flights of steps lead to the main halls. At each side of the steps are large bronze statues, seated figures representing Shakespeare, Bach, Galileo, and Michael Angelo. In addition to these masters of literature, music, science, and art, large symbolic figures in bronze, representing the same subjects, stand on the corner piers of the roof, in relief against the sky.

BULLETIN OF THE CARNEGIE INSTITUTE

DEPARTMENT OF FINE ARTS

IT is the purpose of the Carnegie Institute in the field of Fine Arts to present for the education and pleasure of the people, collections of architecture and of sculpture, of paintings, graphic arts, and applied arts, and of all works of art expressing the qualities of beauty, grace, and harmony.

In the Halls of Architecture and of Sculpture are exhibited supreme examples of the great periods of art. In the formation of these collections it was the definite purpose to create, by the dignity of the groups, an inspiring and uplifting sense of the glory of art, as represented by these masterpieces of all time. To this end the great monuments, portals, and columns, and the groups of statuary have been arranged, not so much as individual examples, but as parts of consistent compositions, the position of each object having relation to the completed groups.

The Hall of Sculpture, majestic in proportion and design, with its white Pentelic marble columns and quiet green walls, creates at once an impression of harmony and beauty; and the statues and bas-reliefs installed there represent the beautiful in sculpture and illustrate the great periods of this art from its beginning to the end of the Roman period.

Adjoining the Hall of Sculpture is the Hall of Architecture. The impressive character of this hall will be felt by everyone who sees it. Here, in the presence of the great cast of the Façade of the Abbey Church of St. Gilles, one is impressed by the dignity and beauty of Romanesque architecture. So exactly does the clay-colored cast reproduce the stones and sculptures of the original that one seems to stand before the old French church itself. The three great doorways with their round arches and sculptured decorations, are beautiful in proportion and in design. The collections represent a chapter in architecture from the most ancient times down to the end of the Renaissance period.

The paintings of the permanent collection represent the art of many lands. The collection is, therefore, broadly international in character. It is also contemporary, the oldest work having been painted within the past hundred years.

There are works representing France, Great Britain, Holland, Italy, Norway, Belgium, Russia, Germany, Austria, Spain, Sweden, Poland, and the Irish Free State; but America is more adequately represented than is any other country. The American works represent in some measure the entire history of American art, beginning with the period of Benjamin West and ending with the present day.

First of all in importance among the special exhibitions is the annual International Exhibition of Paintings which has been held each year since 1896 with the exception of the five years of the Great War. Averaging about three hundred paintings, these exhibitions have been recognized as among the most important held either in Europe or America. They present paintings representative of the best standards of art and taste, works both by artists of established reputation and by young men and women who have yet to become known in the art world. These exhibitions, which are in the nature of a clearing house of the best in American and European art, attract many critics, artists, amateurs, and dealers from all parts of the United States.

In a general way all the activities of the Department are educational, but more than that, it strives to educate, in the stricter sense of the word, the young and old alike.

For the children the Department conducts this work especially through the agency of the public and parochial schools, where it has proved of unusual importance in the development of public taste in the community. The students of the entire eighth grade of the public and parochial schools, numbering almost eight thousand, come three times during

## BULLETIN OF THE CARNEGIE INSTITUTE

the school year with their teachers, as part of their school work, to study the permanent collections of the Department of Fine Arts.

For adults the main work of education consists of a series of morning and evening lectures given during the winter and spring in the Lecture Hall of the Institute. The majority of these talks are informal in character. The main purpose of the lectures is to popularize the refinements of life.

Mr. Homer Saint-Gaudens is the Director of the Department of Fine Arts.

### DEPARTMENT OF THE MUSEUM

THE Museum occupies the greater portion of the eastern side of the building. In its activities it covers the natural sciences and the applied arts. Fifteen sections are already organized.

The Museum has about 6,000 mammals, representing nearly 2,000 species. Here are the mammals collected by Mr. Childs Frick in British East Africa and Abyssinia, part of the Roosevelt East African Collection, and many other notable collections made in both hemispheres.

Among the many groups may be mentioned the zebras, giraffes, wart-hogs, African buffaloes, antelopes, Buxton's koodoos, all shot by Mr. Childs Frick; the group of bears obtained at Pavlov Bay, Alaska; the group of jaguars killed by Mr. John M. Phillips in Mexico; the group of black rhinoceroses, one shot by Colonel Roosevelt, the other by Mr. Childs Frick; the group of Steller's sea-lions; and the group of Alaskan fur-seals. One of the ornaments of the Gallery is the white rhinoceros brought from Lado by the English traveler, Major Cotton, many years before Colonel Roosevelt visited that spot. Another interesting group is "The Camel Driver Attacked by Lions" by Jules Verreaux, awarded a gold medal at the World's Fair in Paris in 1869. This was the specimen first

owned by the American Museum of Natural History and was subsequently turned over to the Carnegie Museum.

Among the important American groups are those of the Alaskan brown bear, the black bear, and the white-tailed deer from Pennsylvania.

The Gallery of Birds is located on the first floor of the Museum. The Study Collection is on the third floor. The Museum has over 90,000 specimens representing over 6,000 species. There are many beautiful groups, among them "Count Noble," the ancestor of the finest setter-dogs in America, putting up a covey of quails, a group of vultures settling upon the dead body of a wapiti; a group representing the pelicans on Pelican Island; and many others. A series of small habitat groups of birds has been planned. Three of these groups have been completed: the horned owl, northern raven, and blue goose.

The Gallery of Reptiles is on the first floor in the southeastern corner of the building. The Museum has over 9,000 specimens of reptiles, mainly from temperate North America, but there are many from Central and South America. Among the most striking groups are the diamond-back rattlesnakes, collected in Texas, and the boa-constrictors from the Isle of Pines.

The Hall of Fishes occupies the southeastern corner of the building on the first floor. The great part of the collection of fishes and reptiles is contained in the so-called "Alcoholic Store-Room" annexed to the building as a precaution against fire. The Museum has one of the most important collections of South American fishes and the largest collection of Japanese fishes in North America.

The shells include various important collections containing the types and co-types of many species described by early American authors. There are thousands of species of land and freshwater shells, and great collections of Crustacea.

A few of the insects are shown on the second floor, but most of the collec-

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tions are contained in the Laboratory of Entomology on the third floor. There are many thousands of species of butterflies in the collection deposited by Dr. W. J. Holland, Director Emeritus. There are not less than 1,500,000 specimens of insects, representing approximately 150,000 species, including thousands of types and paratypes.

Part of the botanical collections are exhibited in the Gallery of Plants on the second floor. The Herbarium contains 150,000 species of plants systematically arranged and ready for consultation by students.

The mineralogical collections are exhibited on the first floor in the Gallery of Geology and Mineralogy. One of the exhibits in this gallery is the group of stalactites and stalagmites obtained at Naginey, Pennsylvania.

The paleontological collections are among the most extensive, beautiful, and famous in the world. The mounted vertebrates are on the first floor. The invertebrates are on the second floor.

The collections include the great Bayet Collection, containing 120,000 specimens, being the largest and best collection representing the fossil fauna of Europe to be found in the New World. Among the striking objects are the skeletons of *Camarasaurus* in the matrix, found in the National Dinosaur Monument in Utah, of *Apatosaurus louisae*, named in honor of Mrs. Carnegie, and of *Diplodocus carnegiei*, named in honor of Mr. Carnegie. Copies of the latter have been presented to the National Museums of England, France, Germany, Russia, Austria, Italy, Spain, and Argentina.

On the third floor is the largest collection of Costa Rican antiquities in the world. Here are also large collections representing various North American tribes from Alaska to Panama; collections illustrating the manners and customs of the aboriginal peoples of the South Sea islands and of Africa. There are extensive Egyptian collections. One of the most striking objects

is an Egyptian boat obtained from a burial crypt at Dahshur, Egypt, which was placed in the crypt where it was found, six hundred years before Abraham left Ur of the Chaldees to seek the Promised Land. There are many groups of Indians and one of the finest collections of Indian basketry in existence. The collection of coins and medals is extensive.

The collection illustrating the evolution of methods of transportation is on the third floor and contains a large series of models and many relics of historic interest, including the aeroplane on which Calbraith Perry Rodgers made the first flight across the continent of North America.

The Museum publishes a series of octavo volumes known as the "Annals," and a series of quarto volumes known as the "Memoirs" besides "Annual Reports" and other occasional publications. The Director Emeritus of the Museum is the editor of these publications.

Classes from the eighth grade of the public schools of Pittsburgh and schools of Allegheny County visit the Museum every day of the school year. They are given instruction in natural history by members of the Museum staff detailed for that purpose. In addition to these, hundreds of classes from the elementary and secondary schools of the region of which Pittsburgh is the center visit the Museum annually.

The Carnegie Museum was the first institution of its kind in America to establish "Prize Essay Contests." The first of these was held in the year 1896. For a time the contest was discontinued but was revived in the year 1922, and is now held in conjunction with the Department of Fine Arts. The essays submitted in the last contest numbered over 2,000.

During the winter free lectures are given by noted scientists in the Lecture Hall on Tuesday evenings and Sunday



#### BLACK RHINOCEROSES

The specimen on the left was shot by Colonel Theodore Roosevelt; the one on the right by Mr. Childs Frick

## BULLETIN OF THE CARNEGIE INSTITUTE

afternoons. Illustrated talks are also given on Saturday afternoons exclusively for children.

Mr. Andrey Avinoff is the Director of the Carnegie Museum.

### DEPARTMENT OF THE MUSIC HALL

**I**N the Music Hall the musical requirements of the community are helpfully fostered: two public recitals are offered each week during nine months of the year, or approximately seventy-five recitals each season. This inspiriting missionary work in the field of music has been carried on since the opening of the original Library Building, of which the Music Hall was an integral part, in 1895.

Mr. Carnegie's purpose in causing the series of recitals to be instituted, namely "creating in the people a love for music," has been kept uppermost in mind at all times. In accordance with the Founder's purpose, the musical policy of these free concerts has been shaped so as to coincide with his expressed view: they are not entirely entertaining, nor yet solely instructive; but seek to present such a discriminant combination of the two, as to invite at all times a genuine affection for the soulful language of tones, as expressed by the great masters of music.

For this reason these recitals do not address themselves to, or favor, any particular nationality or period or adherents of any special musical cult or any particular faction or group representing a certain stage of musical appreciation. The purpose is rather to minister broadly to the musical needs of the community, the eye directed upward, yet not unmindful of those who, but for this provision, might not come under the refining and ennobling influence of music at all.

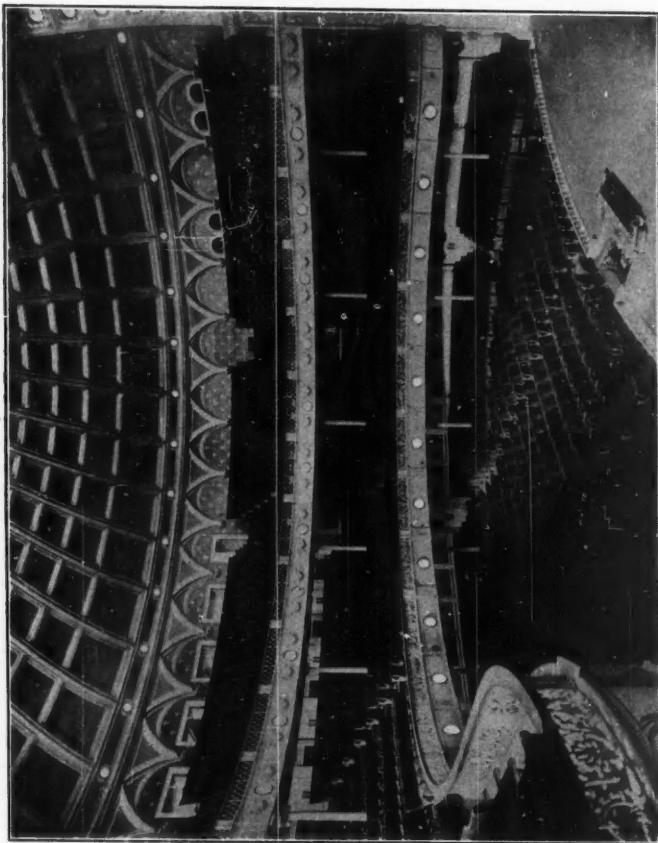
The sole item of equipment is a magnificent concert organ, newly erected during the season of 1918, vying with the greatest in the world in variety,

refinement, and nobility of tone. This medium of expression has triumphantly demonstrated its adaptability to each and every demand, artistic and utilitarian; its capability on every occasion to interest the people, the multitude as well as those of fine, sensitive discrimination. The present organ contains one hundred registers representing as many different tonal shades, produced in all by 7,669 pipes, not counting the bells, the chimes, and a concert grand piano. The inaugural recital of this great instrument took place on February 9, 1918.

Dr. Charles Heinroth is the Organist and Director of Music, and Mr. Roy B. Ambrose is the Manager of Carnegie Music Hall.

### CARNEGIE INSTITUTE OF TECHNOLOGY

**T**HE Carnegie Institute of Technology, formerly the Carnegie Technical Schools, was founded by Mr. Andrew Carnegie. In a letter to the Mayor, dated November 15, 1900, Mr. Carnegie offered to the City of Pittsburgh the necessary funds to found a technical institute, on condition that the city would provide a suitable location. He concluded his letter with the assurance that "my heart is in the work." These words have since been given permanent significance by being embodied in the official seal of the institution. On December 15, 1900, Mr. Carnegie placed the Technical Schools under the direction of the Board of Trustees of the Carnegie Institute, and on January 28, 1901, the City of Pittsburgh accepted Mr. Carnegie's gift. The time between the date of the letter and April 3, 1905, when ground was broken for the first group of buildings, was occupied in selecting a site, determining the nature and scope of the instruction to be offered, and other preliminary details. In October of the same year the Schools opened their doors to students. As new structures were made ready for occu-



MUSIC HALL

BULLETIN OF THE CARNEGIE INSTITUTE

pancy, additional departments were inaugurated.

In June 1908, the first diplomas were awarded—to students graduating in chemical, civil, electrical, mechanical, and metallurgical engineering from the Division of Science and Engineering, and in architecture from the Division of the Arts. The name "Carnegie Technical Schools" was changed officially on April 20, 1912, to the "Carnegie Institute of Technology," and the institution received from the State of Pennsylvania a charter of incorporation, with the power to confer degrees. The first degrees were given at the fifth Commencement in June 1912.

The demand for technical training has been such as to make constant extensions necessary, and Mr. Carnegie, therefore, not only provided funds for new buildings, but increased his original gift of one million dollars to the present endowment of approximately nine millions, with an additional expenditure of five millions for buildings and equipment. Since 1905 the number of students has increased from 752 to 6,600 and the faculty from 60 to 335.

The Carnegie Institute of Technology is concerned primarily with technical education. It offers courses in engineering for men in the College of Engineering; courses in the fine arts for men and women in the College of Fine Arts; courses in the industries for men in the College of Industries; courses for women, which combine training for the home and for a profession, in the Margaret Morrison Carnegie College. The faculty of the Division of General Studies gives instruction in academic studies in the four colleges. The Director of this division is the Dean of freshmen of the Engineering and Industries Colleges. Teachers' training courses are offered in industrial subjects, general science, the fine arts, domestic science and art, arts and crafts. The Reserve Officers' Training Corps gives military training. All the colleges except the Margaret Morrison

Carnegie College offer night courses for men and women who work during the day. The instruction given in the several colleges is briefly outlined in the succeeding paragraphs.

The College of Engineering gives courses which equip its graduates for careers in any one of the following engineering professions: chemical, civil, commercial, electrical, mechanical, metallurgical, and mining; and courses in science for research work in physics and chemistry. Each course requires four years of resident study and leads to the degree of Bachelor of Science. For admission a student must present a certificate of graduation from an approved four year high school, or an equivalent training through experience in practical work of a technical nature.

In the College of Fine Arts, the diploma, with the Bachelor degree, is conferred on students who complete the regular courses. The diploma stands for a certain standard of general education as well as of purely professional attainments, and requires resident study of at least four years. For admission, a candidate must present a certificate of graduation from a four year high or preparatory school, or its equivalent. Courses leading to the degree of Bachelor of Arts are given in normal art, illustration, painting, decoration, music, drama, sculpture. The degree of Bachelor of Science in Architecture is conferred upon students who complete the regular five year course in the Department of Architecture. All courses are open to both men and women.

The Margaret Morrison Carnegie College devotes itself to the education and training of women not only for the home, but along specific technical lines. The courses include subjects directly bearing on domestic life, subjects usually called purely cultural, and subjects strictly technical for one of the vocations peculiarly suited to women. The professional aim is necessarily made more prominent during the later years



THEATRE, COLLEGE OF FINE ARTS

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of the course. For admission, a candidate must present a certificate of graduation from a satisfactory four year public high school, or its equivalent in practical training and experience.

The College of Industries gives instruction to two groups of students: first, to those who desire a four year course leading to a Bachelor's degree, which will prepare them for positions in the manufacturing, building, electrical, and printing industries, such as superintendents, managers, contractors, foremen, and salesmen; and second, those who desire a special course in a single trade, such as building trades drawing, carpentry, electric wiring, forge, foundry, and machine shop work, heating and ventilating, masonry, mechanical drawing, pattern work, plumbing, printing, sheet metal, structural steel drawing, automobile maintenance and repair. For admission to the four year courses, high school graduation or its equivalent is required. The work of the first year is the same for all freshmen (of Engineering and Industries Colleges) at which time the student chooses the course in either college in which he wishes to specialize. The special courses are open to students of maturity who have had at least two years of an approved preparatory course and who have had some practical experience in the industries.

The industries of Pittsburgh employ large numbers of men and women of practical experience who feel the need of further instruction to increase their efficiency, and hence their earning power, but who are unable to attend day schools. The Carnegie Institute of Technology accordingly offers night courses in a wide range of technical and trade subjects to provide educational opportunities for these workers. The night courses usually require attendance for from two to three hours three evenings a week.

The Summer School gives subjects of instruction so arranged that opportunity is offered to irregular students to work

off irregularities, and to students who wish to enter the fall semester with advanced standing to adjust differences in their past and future courses of study. Courses are also offered which are designed primarily for instructors of technical and vocational subjects in schools and colleges.

The Alumni-Student Placement Bureau is conducted for the purpose of assisting students to find part-time employment, securing full-time employment for night students, and placing graduates in positions for which they are best qualified and in which they are interested.

The total earnings of graduates and students through the aid of the Bureau for 1925-26 were \$807,639.

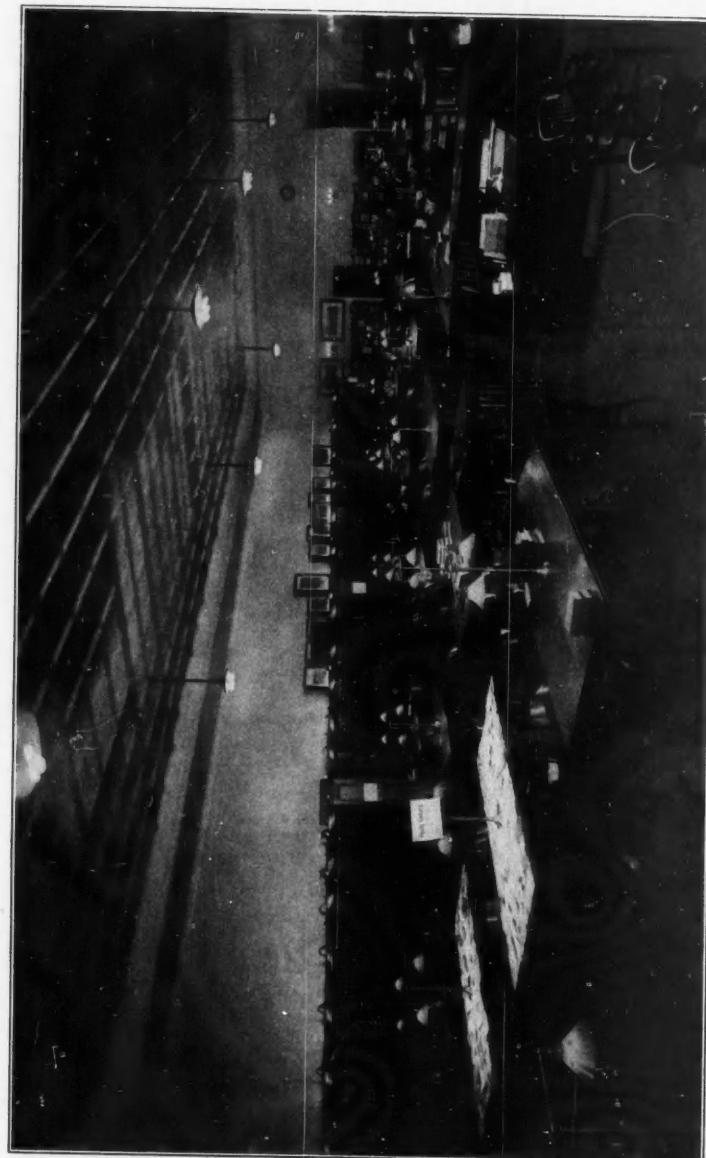
## CARNEGIE LIBRARY OF PITTSBURGH

THE Carnegie Library of Pittsburgh is a free public reference and circulating library, founded by Andrew Carnegie but maintained by the City of Pittsburgh. The cost of books, salaries, and other expenses is met by funds appropriated each year by act of the City Council. The interest on certain funds contributed by private individuals is also available for the purchase of books on special subjects.

The Central Library, the beginning of Pittsburgh's public library system, was opened in 1895 with a staff of sixteen and a book collection of 16,000 volumes. Since that year nine branch libraries have been opened, as follows:

| BRANCH LIBRARIES  | DATE OF OPENING  |
|-------------------|------------------|
| Lawrenceville     | May 11, 1898     |
| West End          | February 1, 1899 |
| Wylie Avenue      | June 1, 1899     |
| Mount Washington  | May 31, 1900     |
| Hazelwood         | August 16, 1900  |
| East Liberty      | October 10, 1905 |
| South Side        | January 30, 1909 |
| Homewood          | March 10, 1910   |
| Business-District | June 2, 1924     |

In addition to the Central Library and branches, the Library operates through the public, private, and paro-



CARNEGIE LIBRARY—TECHNOLOGY DEPARTMENT

BULLETIN OF THE CARNEGIE INSTITUTE

chial schools; through playgrounds and settlement houses; and through stations in a limited number of mercantile and industrial establishments—a total of one hundred and seventy-four agencies being employed for the circulation of books.

The Library staff, exclusive of employees operating and caring for buildings, numbers about two hundred and thirty. Service is given on personal call, by mail, or by telephone.

Any resident or taxpayer of Pittsburgh is entitled to borrow books from the Library by signing the proper application and agreement and receiving a borrower's card. In the case of a child under fourteen years of age the application must also be signed by the parent or guardian.

Non-residents who can call at the Library for their books may obtain a borrower's card on payment of one dollar a year in advance. For non-residents who wish their books sent by mail or express, the annual fee is three dollars. An additional sum of two dollars to pay transportation charges and fines must be sent with the application and renewed when necessary. For those employed in the city or attending school there, the guaranty of a resident taxpayer will be accepted instead of this fee.

Temporary residents may borrow books on making a deposit of five dollars, or more if deemed desirable, this sum to be returned to the depositor upon surrender of his borrower's card. A borrower's card may be used at both the Central and branch libraries.

Great care is taken in the selection of books. Of the thousands of new books printed each year, the Library is able to purchase only a limited number. It is accordingly very important that those books be chosen which will be of the greatest service to the people who use the Library. All works of fiction are read by some member of the staff before they are purchased, and non-fiction is added to the collection only after

authoritative reviews have been consulted or upon the recommendation of some specialist in the subject under consideration.

The Library contains a total of about 600,000 volumes, of which over 51,000 volumes are in foreign languages. Each branch has a limited collection of its own, which it supplements by drawing upon the general collection of the Central Library through an automobile delivery system. The Library supplies books to both adult and juvenile readers.

Ever since the Library opened, in 1895, special emphasis has been placed on the selection of books along industrial lines, with the result that Pittsburgh now has in its Library one of the finest collections of technical books in the country. The Technology Department, which is located on the third floor, is in charge of a librarian of technical training and is prepared to furnish information in the natural and applied sciences. This department has, in addition to the general treatises, a large collection of patent reports, including not only the United States files, but also those of foreign countries.

A Childrens' Department makes a study of children's literature and directs the reading of young people through many agencies. All books for children are examined before they are added to the Library shelves and individual attention is given to the reading of each child who borrows books. The members of this department give advice to teachers and parents on the selection of books for children.

The Library has at the disposal of the blind over 6,500 books and magazines in six different types. Of this collection over 1,500 volumes belong to a deposit made by the Pennsylvania Home Teaching Society for the Blind, whose teacher for Western Pennsylvania is under the general direction of the Library. Free instruction is offered through this society and an earnest

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effort is made by the Library to reach all the adult blind of the district.

In addition to work in the Central Library and branches, the Library carries its work into public, parochial, and private schools, commercial and industrial plants, playgrounds and other centers.

There is close co-operation between the schools and the Library, two hundred seventy-three classroom libraries being on deposit in sixty-five schools. In addition the Library supervises and partially maintains fourteen high school libraries, fifty-seven platoon school libraries, and eight school deposit stations. Instruction in the use of library facilities is given to pupils, both at the branches and in the schools.

Dr. John Hopkin Leete is the Director of the Carnegie Library of Pittsburgh.

### CARNEGIE LIBRARY SCHOOL

LIBRARY work with children has played an important part in the history of the Library ever since its inception in 1898. Very soon the necessity for training assistants to do this special work became evident. In 1900 a class was formed to train young women in technical library work and children's literature.

As soon as the purpose of the class became known, requests came from other libraries that members of their staffs might have the advantage of the training. In response to this demand the Training School for Childrens Librarians was organized and almost immediately its support was assured through the generosity of Mr. Andrew Carnegie.

From 1901 to 1916 the School was conducted as a department of the Library. In 1916 it became a department of the Carnegie Institute although it continued under the direction of the Director of the Library. Its name was at that time officially changed to the Carnegie Library School and an in-

creased endowment was granted. At present the School receives for support \$15,000 per annum from the Carnegie Institute.

As the School was the direct result of the need in the Library for trained children's librarians, so it has continued to reflect Library progress and to anticipate professional requirements. In 1917 it added a course in School Library Work and in 1918 a course in General Library Work. In 1919 was added an Academic Library Course leading to an appropriate degree. The first three years of the course are given by the Carnegie Institute of Technology, the fourth year by the Carnegie Library School; the degree is conferred by the Institute of Technology. Similar courses are offered in connection with the University of Pittsburgh and Seton Hill College.

The School is located in the Central Library building, and, while a department of the Institute, has a direct connection with the Library. This association affords unusual opportunity for valuable laboratory work. Students are assigned to practice work in the departments of the Library, thus securing under the direction of trained librarians experience in the various phases of library work. The lecture courses in many cases are given by members of the staff of the Library who are specialists in the subjects covered.

The demand for trained librarians increases year by year. The present purpose of the Carnegie Library School is to help meet this demand by training students in three phases of library work—General Library Work, Library Work with Children, and School Library Work. To this end three courses of study are offered, each one year in length. Many subjects are common to all courses and form a basic group required of all students during the first semester. At the end of this period the student elects, subject to approval of Faculty, the specialized work of the second semester. An opportunity is



LIBRARY SCHOOL STUDY ROOM

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thus given the student to select with some degree of certainty the kind of work to which she seems best adapted.

The broad cultural education derived from the college course is of decided value in the library profession and should be secured whenever possible before seeking admission to the Library School. Candidates who are graduates of universities and colleges with a recognized high standard may be admitted without examination, if they possess the necessary personal qualifications for library work.

Candidates who do not hold college or university degrees must present evidence of general education and experience sufficient to qualify them for the work of the course. At least three years of college work or its equivalent. Such candidates will be admitted upon successfully passing tests in literature, history and general information, and two foreign languages.

No candidate may matriculate for the course in School Library Work unless she is a graduate of an accredited college or university and presents credits for at least six semester hours in pedagogy.

Dr. John Hopkin Leete is the Director of the Carnegie Library School, and Miss Nina C. Brotherton is the Principal of the School.

### CARNEGIE INSTITUTE PRESS

The Carnegie Institute Press is another department which is doing distinctive work in producing the publications of the Carnegie Institute, the Carnegie Institute of Technology, and the Carnegie Library. It is located in the basement of the building and has a complete modern outfit for typesetting, printing, and binding, and is operated by an exceptionally able staff with Mr. Arthur D. Scott in charge.

### A BEAUTIFUL GIFT TO CARNEGIE TECH

SOME time ago the Pittsburgh Female College burned down and, as there were by that time other agencies for education, the teaching work was discontinued. But the spirit of that College was like the heart of Joan of Arc—it would not burn—and the women in charge of its assets have written the following letter making a present of \$1,000 to the Carnegie Tech Endowment Fund, and their gift will automatically grow to \$3,000 because of the arrangement whereby the Carnegie Corporation of New York will give two dollars for every one dollar contributed by our friends:

PITTSBURGH FEMALE COLLEGE ASSOCIATION

Pittsburgh, Pa.  
February 7, 1927.

Miss Mary B. Breed,  
Margaret Morrison Carnegie College.

*My dear Miss Breed:*

I am pleased to tell you that our Association was unanimous in its action to endow a prize as a memorial to our College, and I am glad that our thousand dollars may eventually bring you two thousand more.

The concensus of opinion was that the prize be given to the girl in the Junior Class who has made the most progress in academic work, regardless of her financial standing. It does not seem quite fair to discriminate against a bright girl because she happens to be in good circumstances.

This will not in any manner affect the help we are now giving a worthy student who really needs help—at least as long as the present Association is under the same management.

We would like the prize to be known and catalogued "*The Pittsburgh Female College Memorial Prize.*"

The money will be forwarded to the person you suggest in the near future,

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some in cash and some in securities. We will await your advice as to how and when.

With best wishes for the success of the "Margaret Morrison Carnegie,"

Cordially yours,

ADA KERR WILSON (Mrs. John A.),  
*President.*

HOW MR. McCOOK'S  
GIFT GREW

ONE Sunday evening Mr. McCook telephoned: "I can't go out tonight. Can you come over? I want to talk with you about the Carnegie Institute."

A few minutes later when we were seated together, he said: "I have always wanted to do something for the Carnegie Institute. That's a wonderful thing Andy Carnegie has done for Pittsburgh, and the time has come when the people of Pittsburgh ought to show their appreciation of it in a practical manner. I have been thinking out a way to get the thing started. I'll tell you what I'll do. I'll give you \$10,000, for the purchase of paintings for your art gallery, payable \$1,000 a year for ten years, provided you can get nine others to make a similar subscription. What do you say?"

Well, there was nothing to say except that it was a startling and a generous proposal, and that the Board of Trustees could not fail to be delighted with it. Secretly there was an element of doubt as to whether the other nine could be found.

The following Thursday was Founder's Day and when Mr. McCook came on the platform with the other invited guests he handed me a paper containing his proposition. In making the announcements for the day I told the great audience what Mr. McCook had proposed, and they heartily applauded

him. The next day the second subscription came in, and in a few days we had overrun the nine, and before long we had fifteen. Then the Carnegie Corporation of New York said they would double the whole sum of \$150,000 and that is how Mr. McCook's gift of \$10,000 grew until it became \$300,000.

Here is the full list of these generous friends composing the Patrons Art Fund, who gave \$10,000 apiece:

EDWARD H. BINDLEY

GEORGE W. CRAWFORD

MRS. WILLIAM N. FREW

*In memory of William N. Frew*

HOWARD HEINZ

MARY L. JACKSON

*In memory of her brother John Beard Jackson*

GEORGE LAUDER

WILLIS F. McCOOK

ANDREW W. MELLON

R. B. MELLON

W. L. MELLON

F. F. NICOLA

MRS. JOHN L. PORTER

MRS. HENRY R. REA

EMIL WINTER

MRS. JOSEPH R. WOODWELL and

MRS. JAMES D. HAILMAN

*In memory of Joseph R. Woodwell*

The list is of course perpetually open for any and all other subscriptions, payable according to the wishes of the donors.

PUBLIC SENTIMENT

"Public sentiment is everything. With public sentiment nothing can fail; without it, nothing can succeed. Consequently he who molds public sentiment goes deeper than he who enacts statutes or pronounces decisions. He makes statutes and decisions possible or impossible to be executed." —ABRAHAM LINCOLN in first joint debate at Ottawa, Ill., with Stephen A. Douglas, August 21, 1858.



## SHAKESPEARE'S BIRTHDAY

1564-1616

SHAKESPEARE's birthday, April 23, has for many years been celebrated by the Shakespeare Birthday Club by appropriate exercises, and by placing a floral crown upon the beautiful statue of the poet which sits at the entrance to the Carnegie Music Hall.

This year there will be brief exercises in front of the statue by the students of

the drama class of Carnegie Tech, which will be described in the May Bulletin.

The drama class of the Carnegie Institute of Technology will present "Much Ado About Nothing" on Shakespeare's birthday this year.

Last year the class produced Hamlet—an ambitious effort which was admirably successful.

## LOOKING TWENTY YEARS AHEAD

*Address by Samuel Harden Church at the Dinner of the  
Trustees of the Carnegie Institute*

GENTLEMEN:

I have asked the Trustees to meet me at dinner tonight in order to talk about a new financial policy for the Carnegie Institute. I think it would be a mistake for us to adopt a hand-to-mouth policy, or to try to take care of this great enterprise on a day-to-day program. And so my thoughts have leaped ahead for twenty years. What might be deemed today an extravagant plan may then seem a niggardly provision. As our country grows in population and wealth we must expand with it in usefulness and service or suffer an ignoble decadence. Let me speak first of the Carnegie Corporation of New York—the custodian of Mr. Carnegie's fortune. Before the World War was over we found that Mr. Carnegie's endowments had shrunk to perhaps fifty per cent of their original value, and as Mr. Carnegie's health was so sadly impaired, our Board took up the question of refinancing with the Corporation. It was a situation almost like the Bible reference to the generation which knew not Joseph. From a kind and loving father we now stood before a severe uncle. Many conferences were held in New York in which quite a few of our trustees took part with me—among them Judge Reed, Mr. A. W. Mellon, Mr. Oliver, Mr. Herron, Mr. Porter, Judge Buffington, Mr. Hailman, and Mr. Heinz. Then it was agreed that an impartial commission should study our work and if it was found to be good the Corporation would support it. The commission—a very able one consisting of some ten members—made an elaborate study of all the departments including the Technical Schools, and upon their report the Corporation arranged a financial settlement of a very

generous nature, in substance: To Tech \$7,000,000 immediately, with \$8,000,000 more in 1946 provided we shall raise \$4,000,000 in that time, one-third of which may be in buildings; and to the Institute \$2,000,000 for endowment, \$200,000 for proposed alterations, \$244,000 for educational work, and \$200,000 to be paid in 1936 if we raise \$200,000 by that time, and since then the Corporation has granted a further gift of \$150,000 to match subscriptions in that amount subscribed by Pittsburgh friends constituting the Patrons Art Fund. These huge sums and these enormous obligations have really impoverished the Carnegie Corporation. There is a limit even to their financial power and that limit has been reached. The only matter which seems to suffer from misunderstanding in this settlement is in the gift of \$2,000,000 to the Institute. The Corporation had already been making an emergency grant of \$90,000 a year, which barely enabled us to keep afloat, and when this \$90,000 was stopped the \$2,000,000 made us no better off except by \$10,000 a year than we were before, and by consequence our Fine Arts and Museum have suffered the pangs of poverty ever since. I have taken this one item up with our New York friends on several occasions and have endeavored to secure an adjustment that would give us, as I believe it was intended to give us, an entirely new sum yielding \$100,000 a year in addition to the emergency grant of \$90,000 a year, but without any success up to this time. Furthermore, the Corporation, when it made this settlement, took the position that it then washed its hands of the Pittsburgh institutions. Its theory was—and I am not going to dispute the wisdom of that

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theory at this moment—that if these institutions had by this time taken root in the hearts of the people, the people at large ought to support and develop them in the future. That was the policy of Mr. Rockefeller toward the University of Chicago, when, after he had created it and handsomely endowed it, he made it a huge parting gift and left its future life in the hands of the people. And the people have nourished it with an astonishing fidelity. This philosophy is sound—up to a point. The people will never give their whole love to a thing which somebody else supports, and they will love and tend the thing which in any measure depends for its life upon them. During Mr. Carnegie's lifetime we received only a few gifts from the public. In the matter of giving there was a certain aloofness on the part of those who might otherwise have contributed to such a work. The Institute was looked upon as something that was personally his. But in the passage of the years the force of this personal idea is rapidly diminishing, and popular support as expressed in gifts of money, objects of art, and many endowments of one kind or another is beginning to grow—is growing fast.

And now as to Tech. The Corporation will give us \$8,000,000 in 1946 provided that we shall raise \$4,000,000, one-third of which may be in buildings. That is going to be an easy task. Mr. A. W. Mellon, Mr. and Mrs. John L. Porter, Mr. Frank J. Lanahan, the Alumni Association and other friends have already given us a good start. We can pick up four millions in twenty years without the flutter of a butterfly's wing. But that will not be enough. Twenty years is a long time. No man who is here tonight knows what this world will be like in twenty years from now, but we all do know that it will be a world more exacting in its demands for education, for knowledge, for research, and for the encouragement of those finer sentiments which give life its real charm and value. To

limit our planning to the present day would invite the reproach of those who will succeed us as trustees. To rest satisfied with raising a paltry \$4,000,000 in order to get the Corporation's \$8,000,000 would only insure us the possession of inadequate funds and would perhaps really bring us to comparative poverty and dismay in 1946. "Where there is no vision the people perish." All other institutions like ours have caught this vision. Harvard has recently raised \$25,000,000, one man contributing \$5,000,000 to this sum. Princeton is asking for \$20,000,000, Yale for \$20,000,000 (\$600,000 of which I am told is expected from Pittsburgh), Pennsylvania for \$45,000,000, Johns Hopkins for \$50,000,000, Chicago for \$52,000,000, and Columbia for \$60,000,000. The \$4,000,000 plus \$8,000,000 which we have so complacently set as the twenty-year goal for Tech will be wholly inadequate for our needs at that time. We must have new buildings, decent and commodious dormitories for men and for women, elaborate equipment to keep us abreast of science as she speeds ever onward with winged feet to new positions. And above all we need funds to pay—not living wages—but generous salaries to the masterful men who ought to be attracted to our faculty. President Angell has recently uttered the complaint that Yale's teachers are leaving that school because they can find higher pay in other quarters. Yet Yale's salaries are among the highest, while some of ours are below the requirements of a comfortable livelihood. The sum that I am suggesting for Tech is \$24,000,000 in twenty years—and it will come for the asking—not now—please remember—but in twenty years. The only sum we are asking for in the near future is this required sum of \$4,000,000. It is just as easy to obtain large sums as small ones when you have a good cause. I remember a few years ago when some of my brethren in the Christian Church conferred with me about an intended

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campaign for \$1,000,000. They said they wanted a fund for preachers' pensions, for home and foreign missions, for orphan asylums and hospitals. "You can never do all that with \$1,000,000," I told them. "Why don't you make it \$6,000,000?" They did make it \$6,000,000, and in three years, with their adult membership of over 2,000,000, they had the whole sum subscribed. By 1946 we shall have probably 30,000 living graduates and there will be among them the same proportion of wealth as in other institutions. It will be the loyal desire of these successful men and women to give aid to education out of their surplus means, and if this subject is kept before their attention and promoted by action of the Tech Clans throughout the country we shall find that either during their lifetime or through inheritance from their wills these policies of ours will have their rich fulfillment. And outside of the alumni bodies, other benevolent men and women will be glad to participate in extending the service of such an institution for the common welfare of the nation.

In the other departments of our work we are almost at a standstill for want of funds. In the Fine Arts our poverty has resulted in a situation which is both embarrassing and distressing. A group of our friends has given us fifteen subscriptions of \$10,000 each, or \$150,000 in all, to be used for the purchase of paintings, and the Corporation has agreed to duplicate this sum in 1936. But we are so much harassed by the costs of administration and of the splendid achievement of the great International Exhibition that we have almost ceased to buy any pictures from our own funds, and today the only pictures that are bought must come from this Patrons Art Fund. Yet it was scarcely the expectation of these friends that their money was to do it all.

A very good friend has recently asked me this question: "What thing could you buy for the Carnegie Institute

which would make the people get off the trains to see it?" Some of us have given a great deal of thought to this proposal. Perhaps they would get off the trains to see the Venus of Milo, but the French Government would not sell that, nor would the German people part with Raphael's Madonna. And these are probably the two most striking art objects in the world. I put this question in an impersonal way before the Carnegie Corporation in New York last week, after we had concluded our formal business. After reflecting a moment Senator Root said, "Tell your friend to build a wing on the Institute with his name on it and assemble there a collection of objects illustrating American history—Columbus sailing for the new world, the Mayflower, the Indians, the big incidents of all our wars, the achievements of peace, of education and invention, and the people will flock to see it." It is an interesting idea. But is not the International Exhibition a better one—at least for the present moment? Here is this great annual collection of the world's best paintings—not always good, but always the best for each year that can be obtained—made famous by twenty-five years of success—and I have ventured to suggest that a patron be sought who will endow this Exhibition with at least \$1,000,000—better still, \$2,000,000, which would enable us to show it in other cities—and we should be glad to associate his name with it each year as its patron. What a chance to perpetuate his name! We well know that the people will not only get off the trains to see it, but they will get on the trains for the express purpose of making the journey to Pittsburgh, even as in olden times the people of Greece journeyed to Athens to see the painting and sculpture of that day.

The Museum is in a straight-jacket for want of funds. It has a staff of able and brilliant men who live their lives in haunting anxiety because they are so pitifully underpaid. And any thought

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of an expansion of its service under the present conditions would be futile.

The Library is of course supported by the Government of the City of Pittsburgh—and very handsomely supported, and none of us holds any anxieties on that score.

The emergency should call to us in trumpet tones for action. Those of you who walk through these marble halls day in and day out, as I do, have seen the throngs of school children from five to twenty years of age who crowd our Museum and Art halls—three, four, or five hundred every day. And men and women come to the exhibitions and the lectures in hundreds—and in thousands. We must not only take care of this patronage but we should enlarge it by keeping up the growth and novelty which signalized our earlier years. There is a design in the minds of us all to acquire the property at the east end of this building—some of it we already own—and then ask the City to vacate Mawhinney street and permit us to extend a wing to the back limit of those lots. But before we build that wing we must have a pressing need for it by the growth of our collections. Those collections cannot grow until we have money—and then more money for this extension. And right now we need funds for the reconstruction of our Music Hall, and to modernize it and give it some new and comfortable seats, so that we may bring back the great orchestras which have left us to go to the Mosque because we are not large enough. And then our Library School—and other interests—they all need money.

Among many thoughtful suggestions that have reached me from men on this Board is one that we should solicit memberships costing according to classification from \$10 up to \$5,000 a year. But while such memberships are common in other institutions I doubt very much that they could be obtained here, because of the fact that we are, so far as I know, the only such institution

in America and possibly in the world where everything is free to the people. These other museums make a practice of charging, at least to some extent, for admission and for lectures, but we charge for nothing that is given under the auspices of the Institute, and we would have nothing whatever to offer in exchange for such memberships. Besides that, there is something in the very idea of a paid membership which seems to conflict with Mr. Carnegie's thought when he laid the foundations of this enterprise.

I hope the figures I am proposing at the end of this twenty year view will not startle you. But I would like the Board to undertake the acquirement of \$24,000,000 for the Carnegie Institute of Technology, through the benevolence of the alumni and of the people at large—this sum in addition to the \$8,000,000 which the Corporation will give us in 1946, or \$32,000,000 in all. Believe me, it will not be too much. Then, during these twenty years, we should acquire \$10,000,000 for the Carnegie Institute, comprising Fine Arts, Museum, Music Hall, and Library School—not forgetting that we have an immediate need for \$3,000,000 of that sum—wanted right now for the various departments and for the support of the International Exhibition.

It is my suggestion therefore that we should adopt this financial plan as the policy of the Board for twenty years beginning at once. In my judgment our appeal for the first \$3,000,000 for the Institute ought not to be made by what is called a public campaign. It would be better, I think, to lay our requests before a carefully selected list of perhaps 1,000 men and women of this community and ask substantial subscriptions from them, and while brief notices in the newspapers and tactful paragraphs in our own publications would probably assist the general understanding of the subject, we ought to avoid everything in the way of public clamor or a campaign that would be

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based upon the telephone directory. When we take up Tech, say in 1929, the appeal should be made in the main to the Alumni Clans, and they should be urged to build up their subscriptions progressively as the years roll on until we reach 1946. These tactics will serve to prepare the people in general for the new policy of public support for future years. People will say, "We are campaigned to death!" But they have always been saying that and they will always continue to say it. The answer to that complaint is that wealth is increasing so fast that people do not know what to do with it. We have for a long time kept these imperative necessities in the background because of a desire not to intrude upon the plans of our neighbors. But while we hesitate from delicate motives, other causes are constantly brought before the public. The people love this Institute. They will be happy to maintain it when they know that their help is necessary. Mr. Carnegie's favorite maxim was this: "The gods send thread to the web begun." We should wait no longer.

I know that the sums I am advocating are large, but I am confident they will come to us freely and devotedly in this twenty year period. We do not need to organize for them or fret ourselves about them at this time. We would be negligent of the great trust that rests in our hands if we do not strive to forecast the requirements of the future. But what we do need to seek after in these immediate months ahead of us are three items—First, \$2,000,000 for the Carnegie Institute, which will yield an essential income of \$100,000 a year; Second, \$1,000,000 to provide an income that will maintain—and barely maintain—the International Exhibition; Third, \$4,000,000 for Carnegie Tech which will automatically bring us that splendid gift of \$8,000,000 from the Carnegie Corporation. These other colleges and universities which are asking for much larger sums are going—all of them—to canvass Pittsburgh for a sub-

stantial portion of their new funds. We would place no obstacle in their way. But Pittsburgh should come first in the generous hearts of our citizens, and the necessities of the Carnegie Institute and of Carnegie Tech will be provided for by our people, who realize that this great enterprise furnishes the rallying ground for the cultural and intellectual development of this community, and comprises one of the greatest institutions in the world for the education of its young men and its young women.

President Church's proposals for a financial policy were referred to the Advisory Committee, consisting of the Officers of the Board and the Chairmen of the various Committees, and upon their recommendation were adopted by the Board of Trustees as the goal of twenty years.

## HOW TO MAKE BEQUESTS

In making a will money left to the Carnegie Institute should be covered by the following phrase:

*I do hereby give and bequeath to the  
CARNEGIE INSTITUTE in the  
City of Pittsburgh, Allegheny County,  
Pennsylvania*

And bequests to the Carnegie Institute of Technology should be phrased like this:

*I do hereby give and bequeath to the  
CARNEGIE INSTITUTE OF TECHNOLOGY OF PITTSBURGH,  
PENNSYLVANIA*

## ANDREW CARNEGIE ON LEADERSHIP

*(From a letter to a Pittsburgh friend)*

I note what you say about success placing obstacles in a man's path instead of removing them. That depends. If a man works not for what he feels to be the benefit of the public but for what will bring most notice of himself, then surely he will find barbed arrows in his heart; but if what he does is done in obedience to the dictates of his own conscience, and he secretly rejoices daily in the thought that he is doing not for the applause but for the benefit of the community, then he has the truest success, viz.—his own belief that he is living a worthy life.

When a man reaches the true standard of conduct, the more he is misunderstood or maligned, the better for him, and he feels it to be so, because it teaches him that it is ignoble even to enjoy the applause of others. What he seeks is his own verdict.

Excuse this epistle. It is Sunday morning, and your note has done me good, and you can take this as a sermon.

to play so admirably a complete Beethoven symphony reflects great credit on the director, Professor Malcherek, and the young players. The orchestra was made up entirely of students except the first double bass player, who is an instructor.

**EXHIBITION NIGHT:** Carnegie's annual "at home" will be held Friday evening, April 22, from 7:30 to 10:30. Students will be at work in the various studios, laboratories and shops. Some of the special features will be: Exhibit, "From Coal Mine to Breakfast Table" by the Department of Commercial Engineering; a furnished bungalow in the Masonry Shop; swimming exhibitions, Kiltie Band concert and motion pictures of student activities in Gymnasium; a short play by the Drama Department and a recital by the Music Department in the Theater; exhibitions of work done by students in Costume Economics, Household Economics and Secretarial Studies. The mine in the sub-basement of Science Building is always interesting to visitors.

**PERSONAL:** The current exhibition of the National Academy of Design in New York includes a painting of Margaret Morrison Carnegie College and Woodlawn Avenue by Everett Warner. The picture was painted during the past winter from one of the windows of the College of Fine Arts.

Clifford A. Bayard's exhibition, which opened March 31, is a highly creditable collection of paintings, etchings and drawings.

Mr. S. W. Washington, who was a member of the department of industrial Economics last year, has sailed for Buenos Aires, where he will occupy his first post as Vice Consul. After leaving here he completed the diplomatic course in the State Department's Foreign Service School.

**THE BEETHOVEN MEMORIAL CONCERT:** The concert by the Student Orchestra on March 27 was a very worthy celebration. It was an important event in the history of the Music Department. That the Student Orchestra was able

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Dr. Nathan Miller was one of the judges of the debate between women of the University of Pittsburgh and Juniata College which was held in the Carnegie Lecture Hall last Thursday night. The subject was the cancellation of war debts.

### DEPARTMENT OF FINE ARTS NOTES

#### EXHIBITION OF MODELS OF PIONEER WOMAN

On Saturday, April 16, the Pioneer Woman Exhibition will open at Carnegie Institute. This show consists of bronze models of a pioneer woman by twelve prominent American sculptors.

One of these models will be selected for a monument to commemorate the American pioneer woman, which will be erected in Oklahoma at a total cost of \$350,000 by E. W. Marland, western oil magnate. Mr. Marland is a former Pittsburgher.

A unique feature of this exhibition is that each visitor will be given a ballot on which to vote for his favorite model. The exhibition will be shown in various cities in the United States. At the end of the tour Mr. Marland will make his decision, taking into consideration the expressed opinion of the public.

The sculptors taking part in the competition are Mahonri Young, Jo Davidson, Bryant Baker, John Gregory, Wheeler Williams, Maurice Sterne, A. Stirling Calder, Mario Korbel, Arthur Lee, F. Lynn Jenkins, H. A. MacNeil and James E. Fraser.

The monument will be erected on the famous Cherokee strip near Ponca City, Oklahoma, the last territory on which the pioneering trail ended with the opening up of this land for homesteading in the nineties.

The exhibition will continue at the Institute for about a week.

### MUSEUM DEPARTMENT NOTES

The Museum's collection of fossils continues to grow. Through the generosity of the Consumer's Mining Company, at Harmarville, Pennsylvania, two splendid specimens of rare fossil plants from the Freeport Coal formation have been obtained. One of them is an unusually large specimen of *Lepidoxyylon*, a gigantic extinct plant related to the club mosses which until now has been known by only one specimen. The other is a *Lepidodendron* which shows very clearly the disposition of the leaves, regarding which scientists have not had much information before, as well as the formation of the end of the twigs. These two specimens were secured through the care of Mr. James Adamson of that Company.

The Carnegie Museum has just published a book entitled "The Geology of Pittsburgh and Its Environs," by Henry Leighton, Professor of Geology in the University of Pittsburgh. It originally appeared in the Annals of the Carnegie Museum.

The book was written to meet the needs not only of students in high schools and colleges, but for the information of the general reader who may be interested in knowing something about the geology of the City of Pittsburgh and the adjacent country. It fills a want which no other book at present supplies.

During the last month the Museum has acquired a very remarkable collection of *Microlepidoptera* (smaller moths) from Mr. Fred Marloff, the funds for which were supplied through the liberality of Dr. George H. Clapp, which greatly enriches the material in our main collection. This collection comprises over 1100 species, number over 8000 specimens, and which represents excellently the fauna of Pitts-

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burgh in this group of insects, being the result of over twenty-two years of diligent collecting by Mr. Marloff in the vicinity of this city. The condition in which the collection is preserved is splendid; the specimens are mounted with consummate skill and care; the locality labels are precise with a reference to the dates of the capture. All the specimens are identified by reliable specialists whom Mr. Marloff has consulted, having himself carefully studied the Microlepidoptera of the local fauna. This collection constitutes a most valuable documentation, and could scarcely be duplicated. It has involved years of zealous and painstaking labor, and some of the forms are not to be found any more in our region. The collection contains also a number of Microlepidoptera from other localities obtained in exchange.

## CARNEGIE MUSIC HALL NOTES

Dr. Charles Heinroth, Organist and Director of Music at Carnegie Institute, followed during this Lenten season his annual custom of giving a series of lectures on Saturday nights in place of the usual organ recitals.

In commemoration of the centenary of Beethoven's death Dr. Heinroth devoted five of the six Lenten lectures to a discussion of the symphonies of that composer. The talks were illustrated by the playing of Beethoven's symphonies in arrangements for two pianos by Dr. Heinroth and Dallmeyer Russell.

The subjects and dates of the lectures follow:

March 5 Beethoven as Prospective Genius. His First and Second Symphonies.

March 12 Beethoven as Master. His Third and Fourth Symphonies.

March 19 Beethoven as Artist. His Fifth and Sixth Symphonies.

March 26 Beethoven as a Character. His Seventh and Eighth Symphonies.

April 2 Beethoven as Genius. His Ninth Symphony.

April 9 The Technique of Expression.

The lecture series this year was particularly well attended.

## CARNEGIE LIBRARY NOTES

Miss Mary Elizabeth Wood, an international figure in public library work, lectured recently to the students of the Carnegie Library School and to members of the staff of the Carnegie Library of Pittsburgh. Miss Wood, a trained librarian, went to China twenty-seven years ago, and with the help of friends at home, she founded and built up a library at Boone University, Wuchang, now a part of Central China University.

Miss Wood gave a vivid account of the efforts which are being made to foster the public library movement in China and to bring to the Chinese people the same opportunities for education and self-development as in this country.

In spite of the unsettled condition of China at the present time, Miss Wood looks into the future with firm confidence that these constructive efforts will endure, and that China is progressing surely and steadily in the direction of education and intellectual enlightenment for the masses.

Dhan Gopal Mukerji, the author of "My Brother's Face," "Caste and Outcast," and other widely read books upon India, as well as of several jungle stories for children, among them "Kari the Elephant" and "Hari the Jungle Lad," gave two very interesting lectures under the auspices of the Library on Saturday, April 9. Mr. Mukerji talked in the afternoon to children upon

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"Jungle Beasts of India," and in the evening to adults upon "Caste and Other Social Problems of Modern India." Both lectures were very well received and gave intimate pictures of life and conditions in the India which Mr. Mukerji knows so well. The speaker has just completed a four thousand mile tour of his native land and has seen how life in the Hindustan is being affected by religion, social and political changes.

Mr. Mukerji came to the Library through the courtesy of E. P. Dutton and Company the publishers, in the interest of a campaign for better books for children.

The posters submitted by the school children of Pittsburgh in the competition held in connection with the "Be Kind to Animals Week" campaign under the joint auspices of the Western Pennsylvania Humane Society and the Animal Rescue League, are now on exhibition in the Children's Room of the Central Library. The awards were made Friday by a committee headed by Mr. Cy Hungerford, the cartoonist.

Professor Randolph G. Adams of the University of Michigan, Custodian-Librarian of the William L. Clements Library of American History, recently visited the Library in connection with his attendance at the celebration of the ninetieth anniversary of the Michigan institution by local alumni. His talk to members of the staff and Library School students upon the relation of the public librarian to the book collector was most interesting.

Through the courtesy of the Museum, an exhibit of the birds of Western Pennsylvania has been placed in the main hall of the Library, together with a chart listing both the all-the-year-round birds and the migratory visitors and the usual time of their arrival. Books upon bird life have been assembled in the Central Lending Room in connection with this exhibit.

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